

Piano Solo

All Things Bright and Beautiful

\$2.00

**ALL THINGS BRIGHT  
AND BEAUTIFUL**

17th CENTURY ENGLISH MELODY

Arranged by

**CHRISTOPHER ALEXANDER**

**cantareworks**

THE MUSIC OF CHRISTOPHER ALEXANDER

## About the Work

A graceful ostinato pattern overlays the melody at the beginning and end of this piece. With a minor section of the melody and some grandiose transitions, this arrangement of differing styles and interpretations will fully display the talents of the piano player and impress the audience at your next performance.

*All Things Bright and Beautiful* is included in the collection:

### TEN SACRED WYMN PIANO SOLOS VOLUME 3

## About the Arranger



Mr. Christopher Alexander is an award-winning composer and arranger from St. Joseph, Missouri. He received his Bachelor of Science in Vocal Music Education degree from Missouri Western State University in 2009. A self-taught pianist, his compositions and arrangements ranging from instrumental works to vocal solo and choral literature. Mr. Alexander has been commissioned numerous times by singing groups and church choirs within the northwest Missouri and northeast Kansas regions. He is also active in musical theatre productions as a music director and pianist. His works have been published with GIA Music Publications and Hal Leonard.

In 2016, he was awarded the St. Joseph Allied Arts Council Mayor's Award for Artist of the Year. In 2022, he was inducted into the New Generation Singers Hall of Fame.

Mr. Alexander currently serves as the pianist and primary arranger for The New Generation Singers, a Christian singing youth group based in St. Joseph, Missouri. He is a member of NAFME, ACDA, MCDA, and Phi Mu Alpha Sinfonia Fraternity.

He is available for commissions and conducting events on request.

To find more vocal and instrumental works  
of Christopher Alexander, visit

[www.cantareworks.com](http://www.cantareworks.com)

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are available for purchase from:*

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# All Things Bright and Beautiful

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Gracefully (♩ = 124)

8<sup>va</sup>

*p*

5

9

(8<sup>va</sup>)

loco

*mp*

13

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17

Musical notation for measures 17-20. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final chord of measure 20.

21

Musical notation for measures 21-24. The right hand continues the melodic line. The left hand features a bass line with eighth notes and chords. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 21.

25

Musical notation for measures 25-27. The right hand has a melodic line with a fermata over the final note of measure 27. The left hand has a bass line with a fermata over the final note of measure 27. A dynamic marking of *mp* (mezzo-piano) is present at the end of measure 27.

28

Musical notation for measures 28-31. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes and chords. A dynamic marking of *mp* is present at the end of measure 31.

32

Musical notation for measures 32-35. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes and chords. A dynamic marking of *rit.* (ritardando) is present at the beginning of measure 32. A fermata is placed over the final chord of measure 35.

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Slower and solemn (♩ = c. 96)

36

*p* *mf*

Musical notation for measures 36-39. Measure 36 starts with a piano (*p*) dynamic. The piece concludes at measure 39 with a mezzo-forte (*mf*) dynamic and a fermata over the final chord.

40

*accel.*

Musical notation for measures 40-43. Measure 40 begins with an *accel.* (accelerando) marking. The music features a series of chords in the right hand and a steady bass line in the left hand.

Tempo I

44

*f*

Musical notation for measures 44-47. Measure 44 starts with a **Tempo I** marking and a forte (*f*) dynamic. The right hand has a melodic line with a fermata over measures 44-45, while the left hand plays a rhythmic accompaniment.

48

Musical notation for measures 48-51. The right hand continues with a melodic line, and the left hand maintains a consistent rhythmic pattern.

52

Musical notation for measures 52-55. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.